

MUSIC FOR GUITAR

バリ奥斯・マンゴレ
ギター作品集

ヘスス・ベニテス——編

No.4

Por JESÚS BENITES R.

A. BARRIOS
MANGORE

ZEN-ON MUSIC COMPANY

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Pepita

Revisión de:
Jesús Benites R.

(vals)

Agustin Barrios Mangoré

Introd.
Andante

ペピータ

Introd. Andante

CIX... CV... CII...

CIV... CVI...

rit...

A Tempo di Vals

CII... CIX...

p.

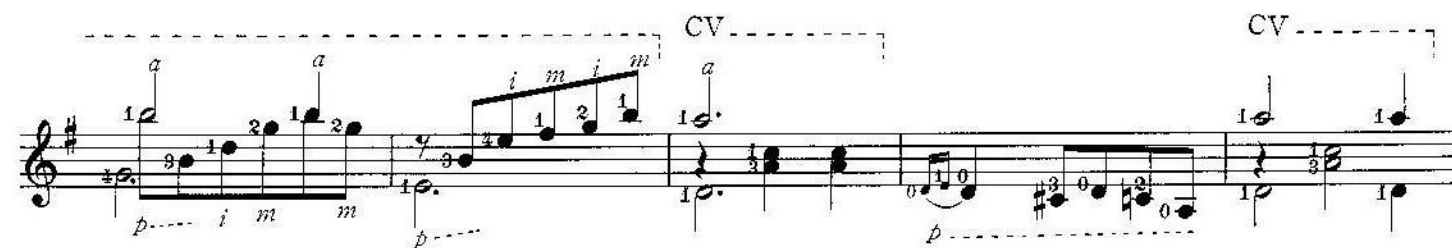
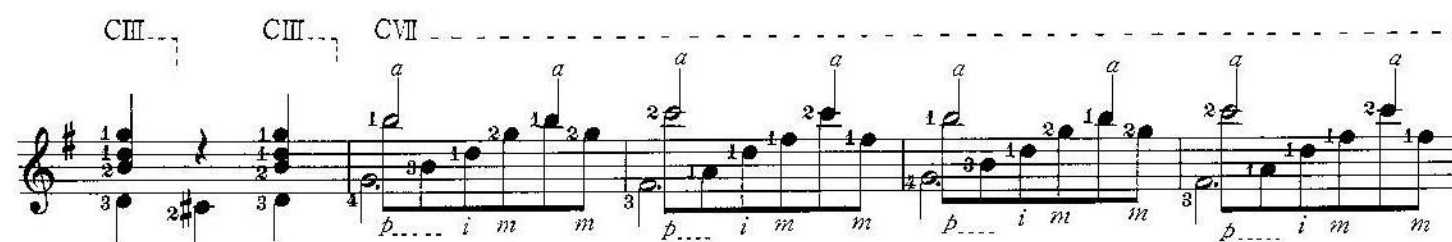
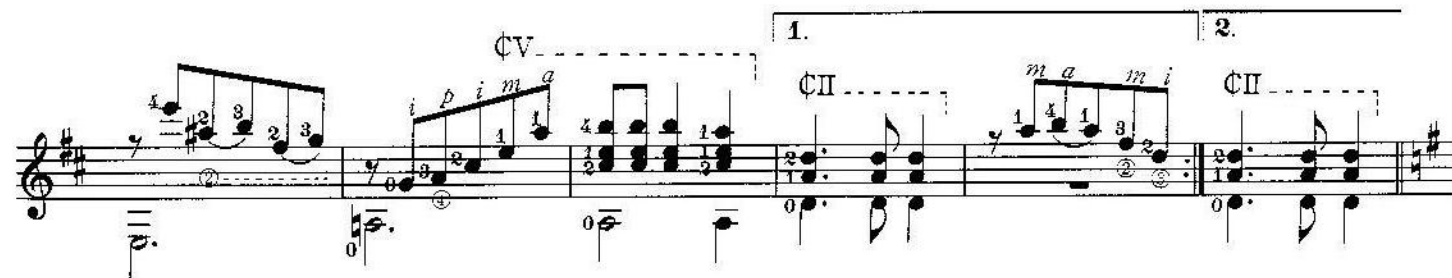
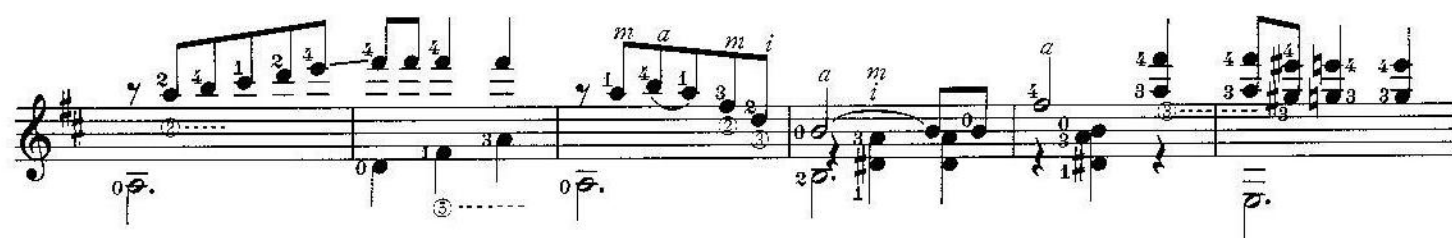
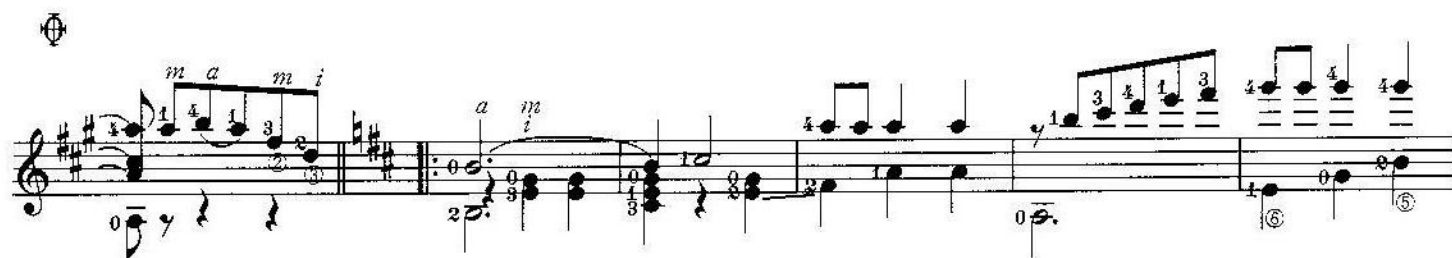
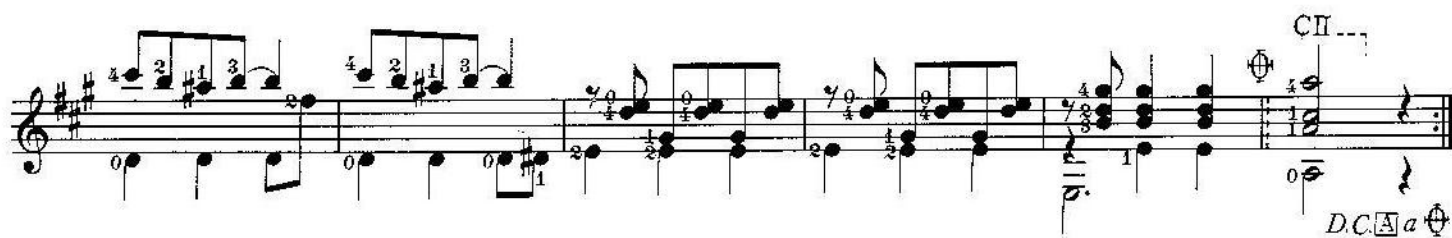
Musical score for "The Rose Tree" in G major, 2/4 time. The score is divided into two systems. The first system is marked "C VII" and the second system is marked "C II". The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes various musical notations such as treble clef, key signature, time signature, and various notes and rests. There are also some markings like "1", "2", "3", "4" and "0" below the notes, possibly indicating fingerings or breath marks. The piece ends with a "rit" (ritardando) marking.

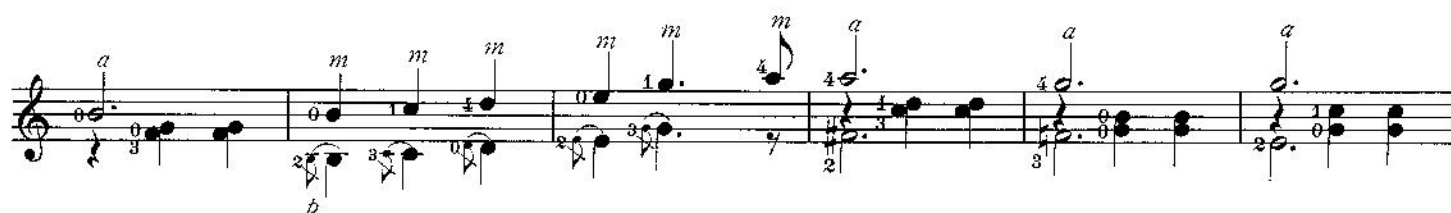
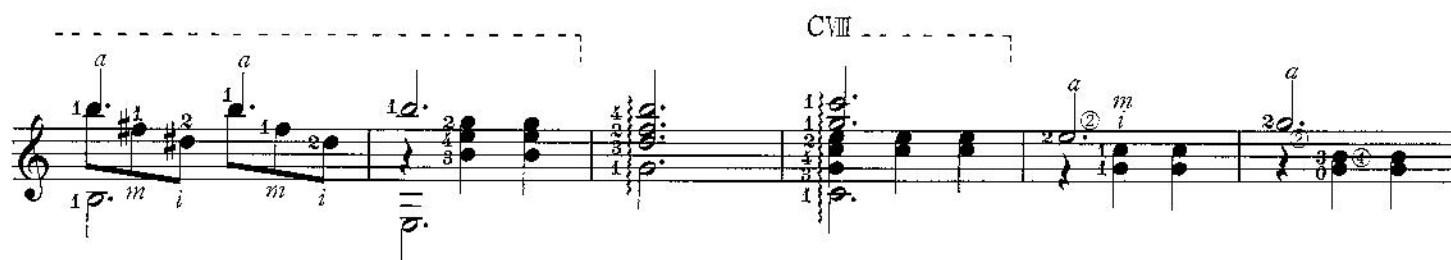
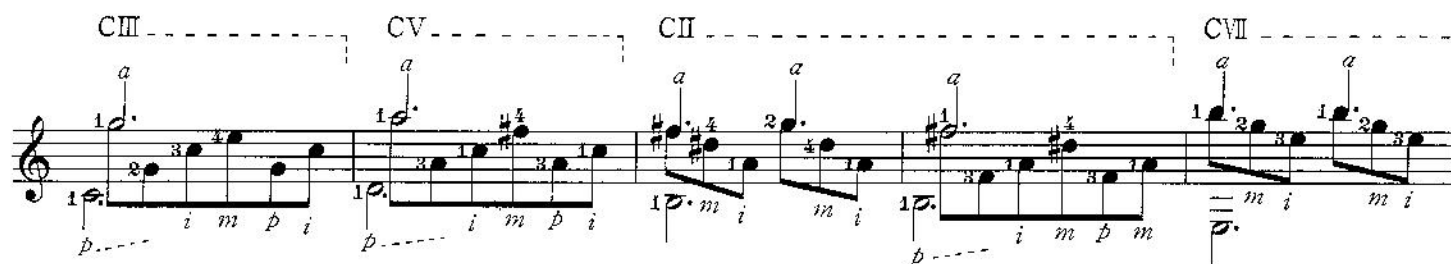
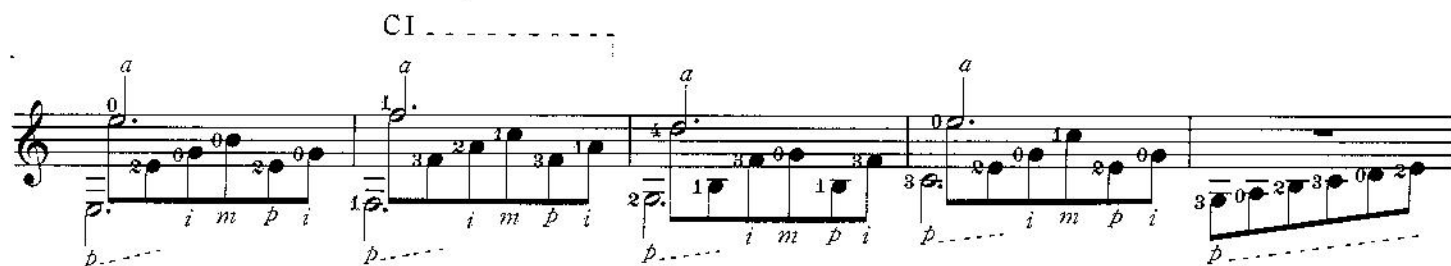
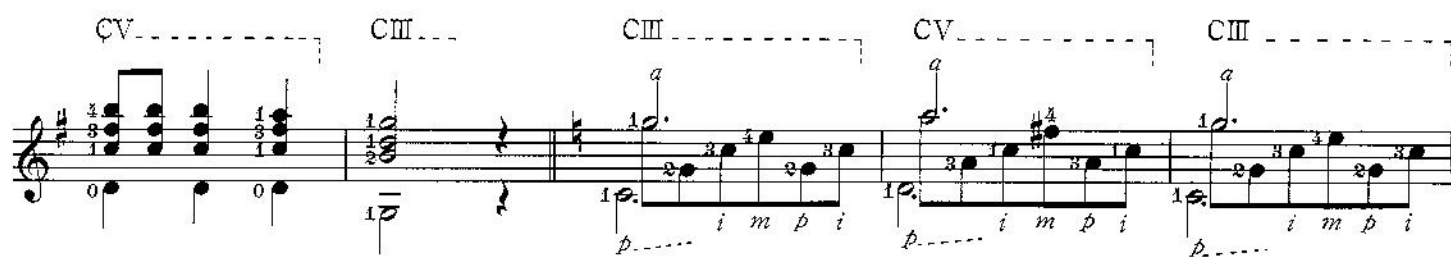
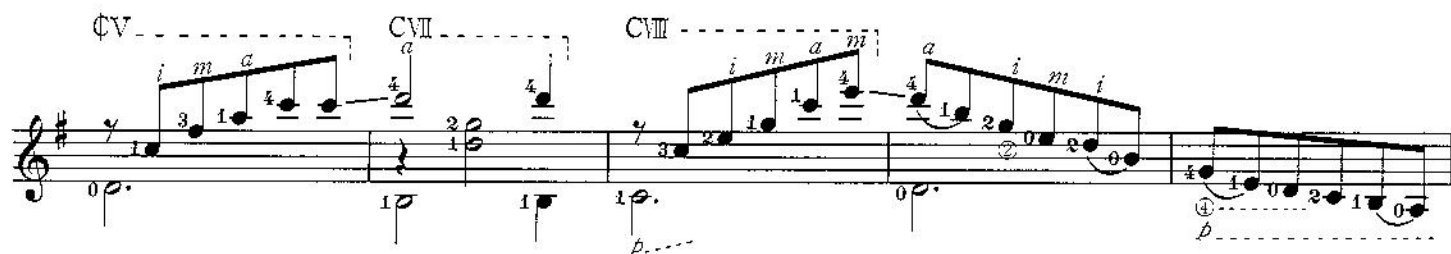
The first system of the musical score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'a tempo'. The music begins with a whole note chord of F#4 and C#5, followed by a series of eighth and sixteenth notes, including triplets and sixteenth-note runs. The system concludes with a whole note chord of F#4 and C#5. The notation includes various fingerings and articulation marks.

The first system of the musical score is written on a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The tempo is marked 'Allegretto' and the time signature is 4/4. The system is divided into two measures by a double bar line. The first measure contains a melodic line in the treble clef with a fermata over the final note, and a bass line with a 4-measure rest. The second measure continues the melody with a fermata and includes a 'C.VII.' marking above the staff. The system concludes with a double bar line and a 'C.II.' marking above the staff.

[illegible]

Musical score for the piece "CIV". The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is 4/4. The melody is written in a single line, with various notes and rests. The lyrics "i m a i m i m i m i m" are written above the notes. The piece is marked "CIV" at the end.





СП...

CUT

rit. — — — —

 $\mathbb{C}X$

CVII.

CMT

1.

2

CLX

CFX

Meno tempo

③ ②

СХП

 $\mathbb{C}X$

СП.

D.C. [A], [B],
[A] *al* (1)

rit. - - -

CV

СП

СП

CV

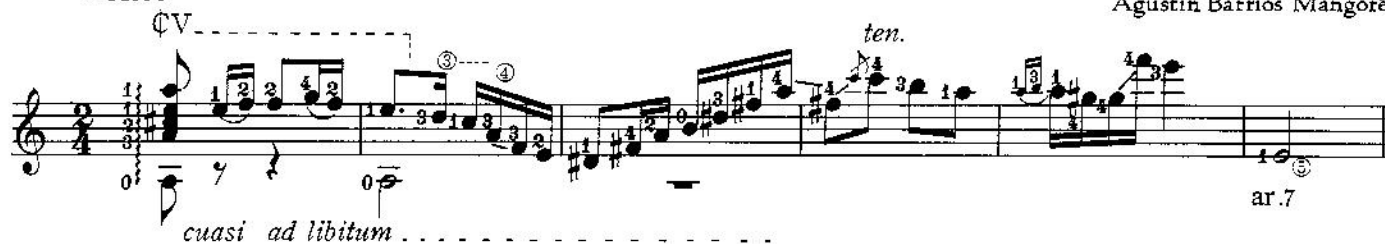
Divagación

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Jesús Benites R.

さまよい

Lento

Agustin Barrios Mangoré



ΦV CII CIII

rit.

Moderato

ΦV

ΦIV

ΦV

CVI

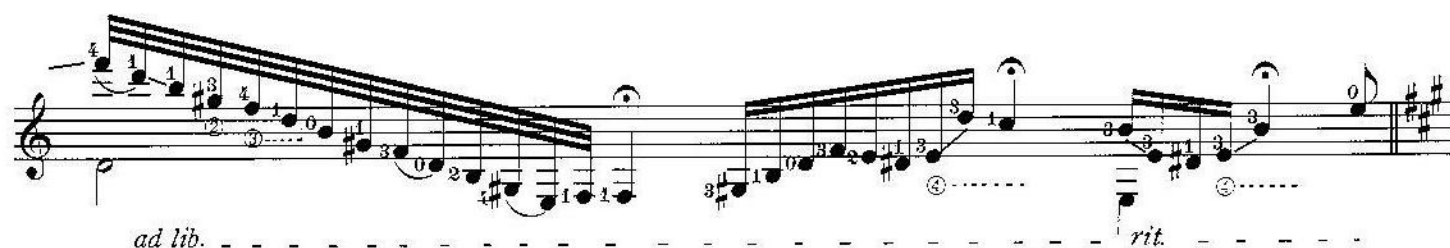
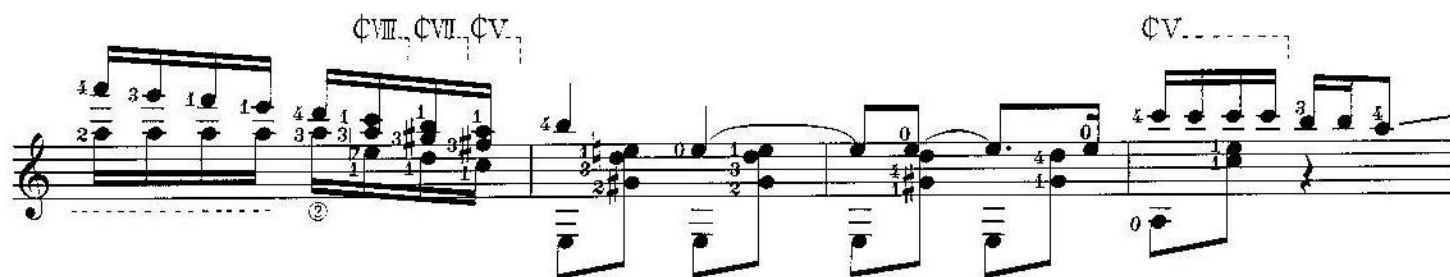
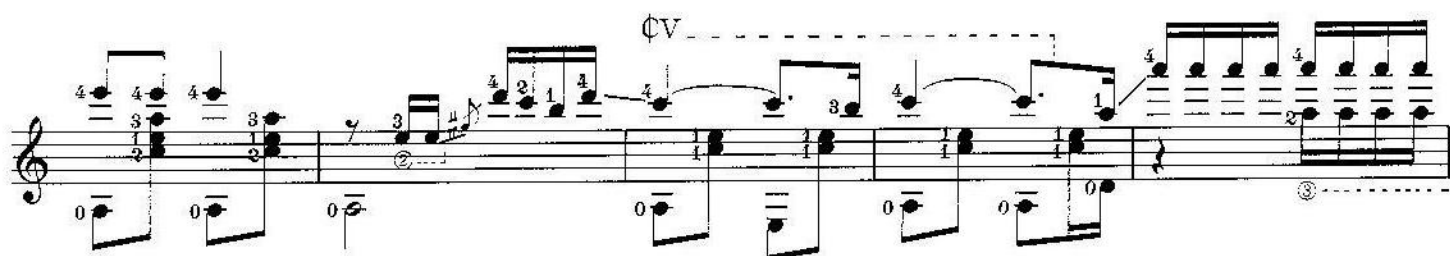
CVII

ΦVIII

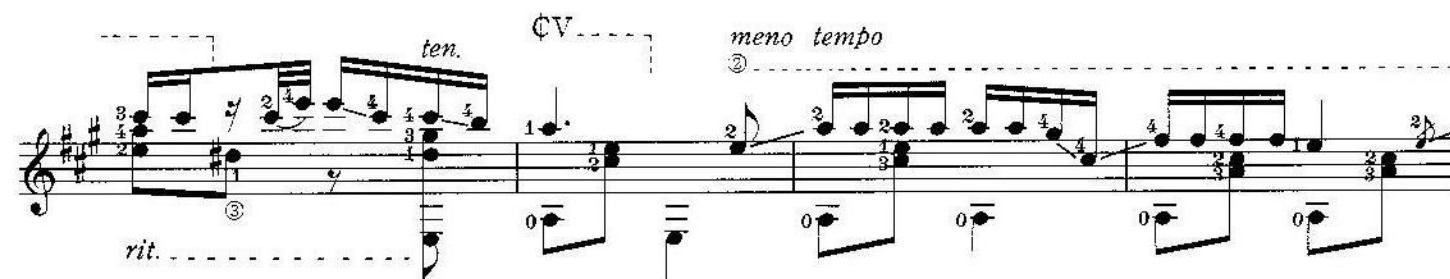
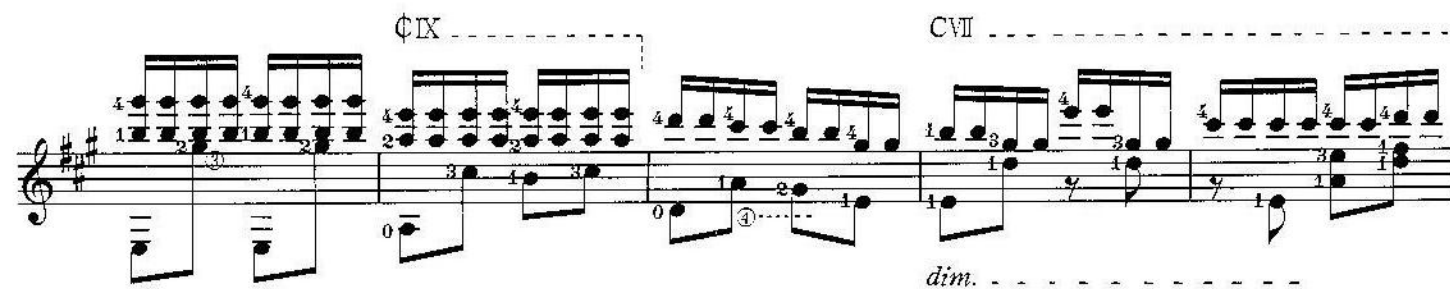
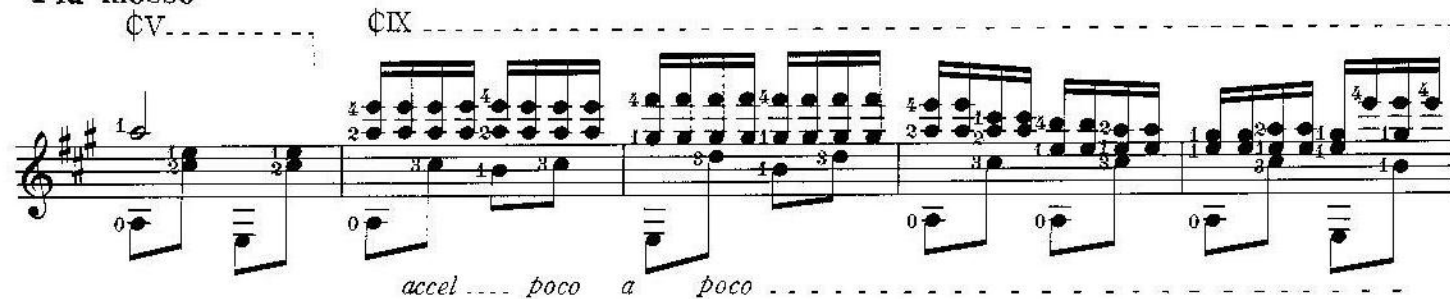
ΦV

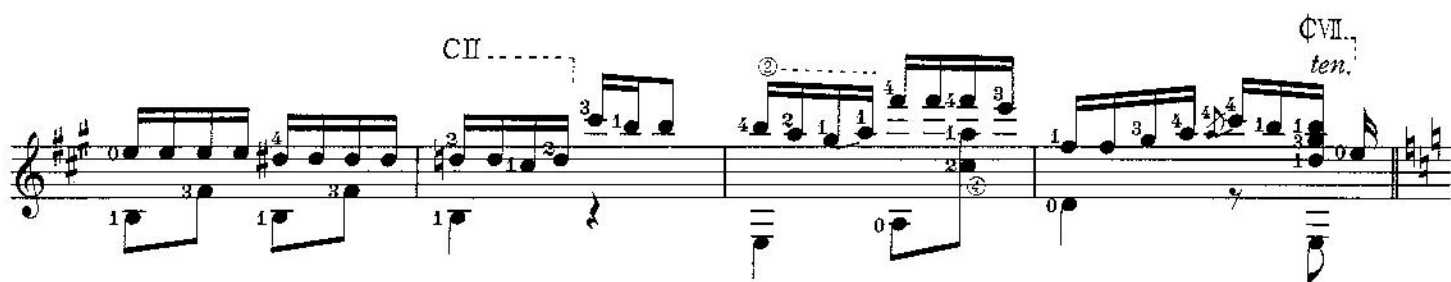
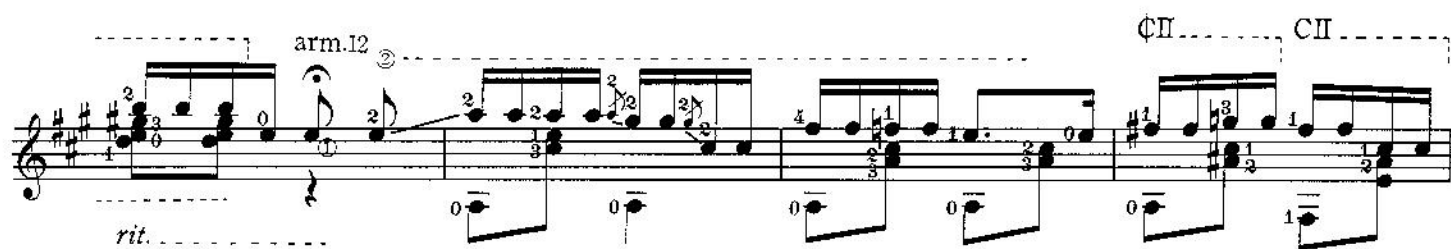
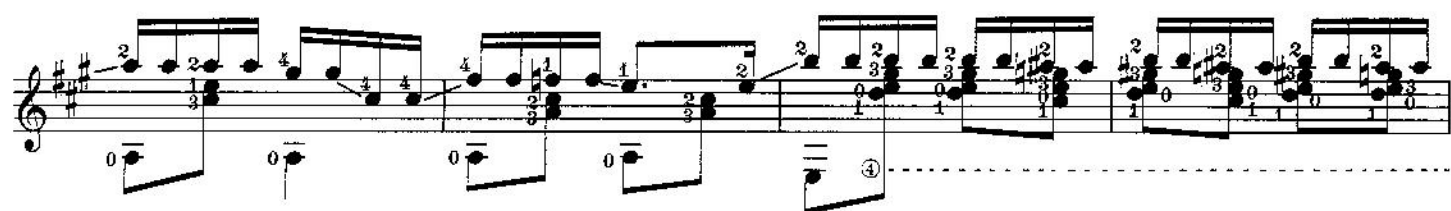
ΦV

p i p i

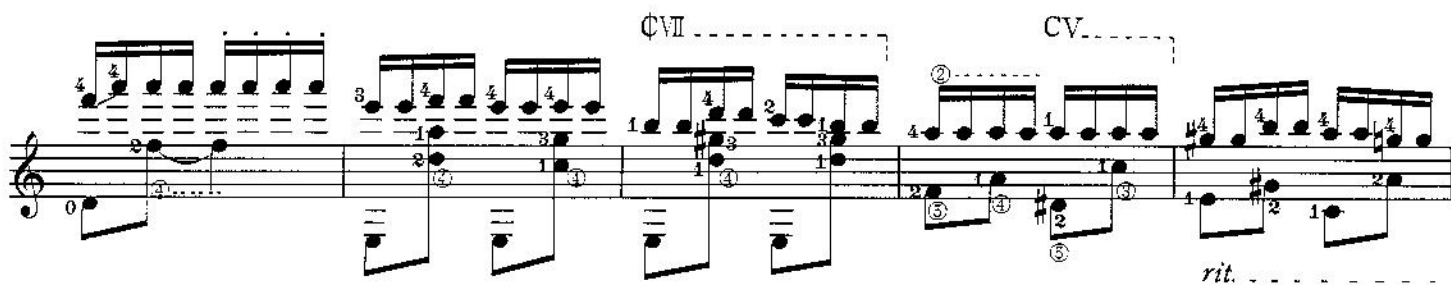
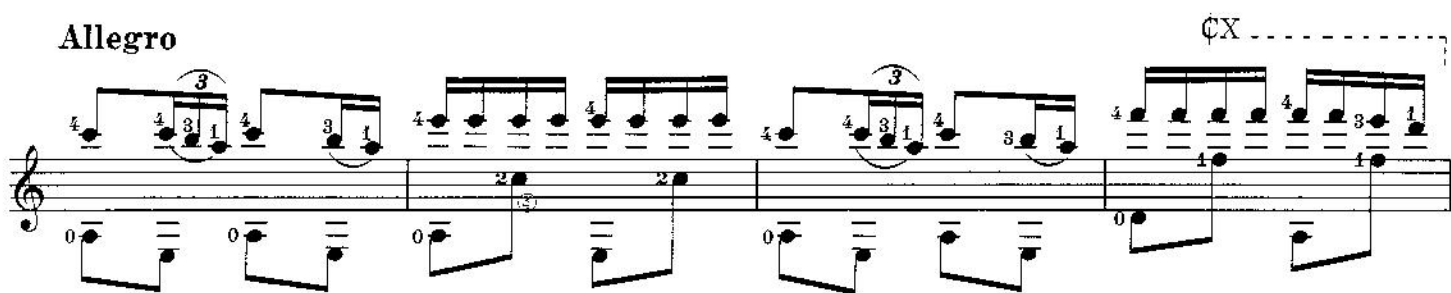


Più mosso





Allegro



Armonias de America

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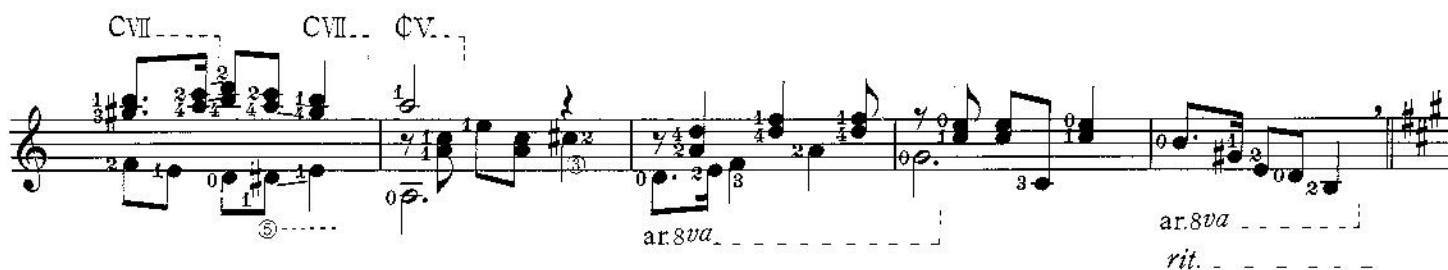
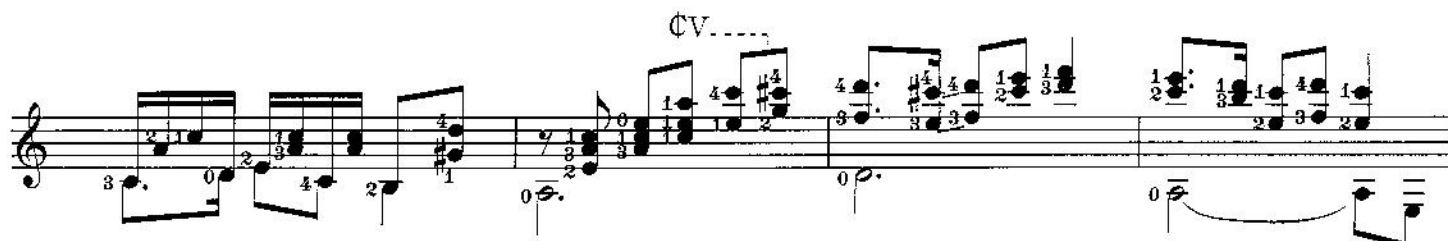
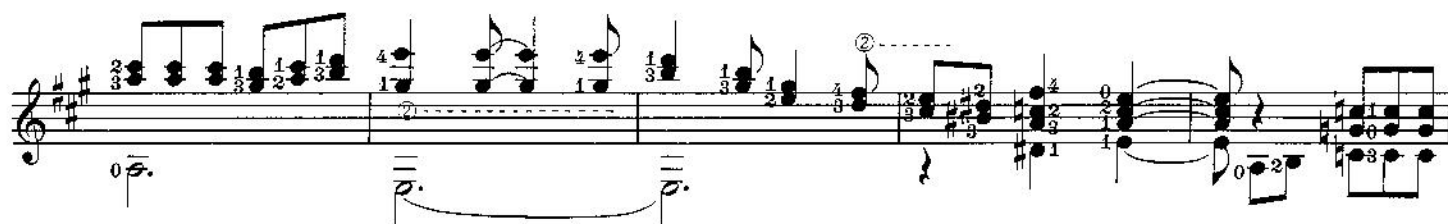
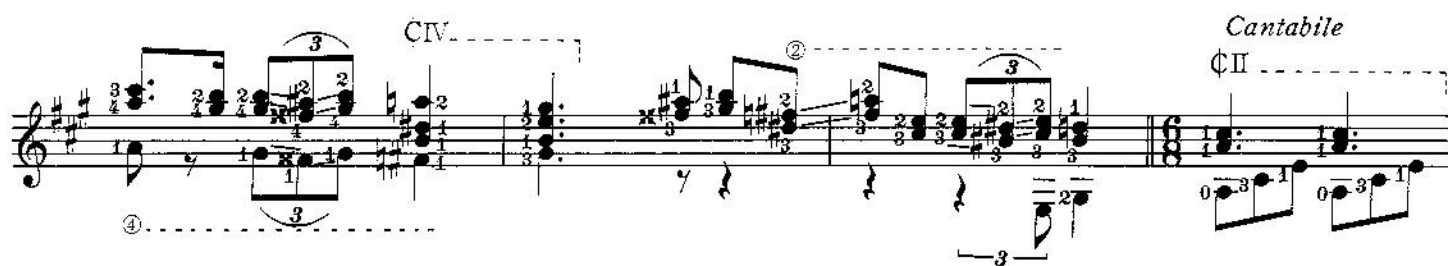
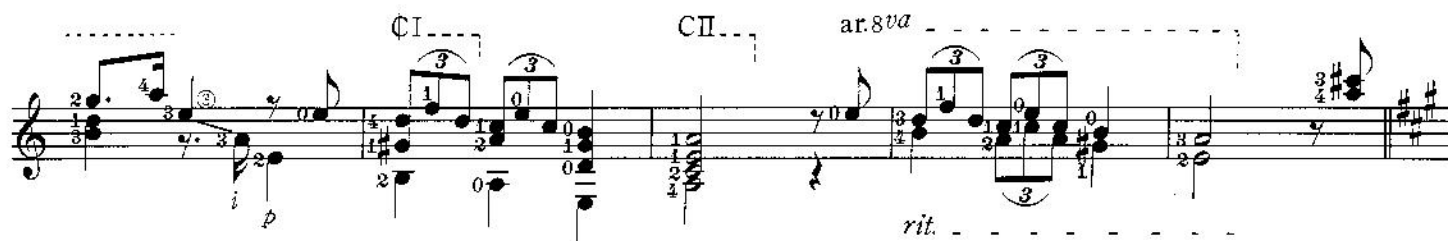
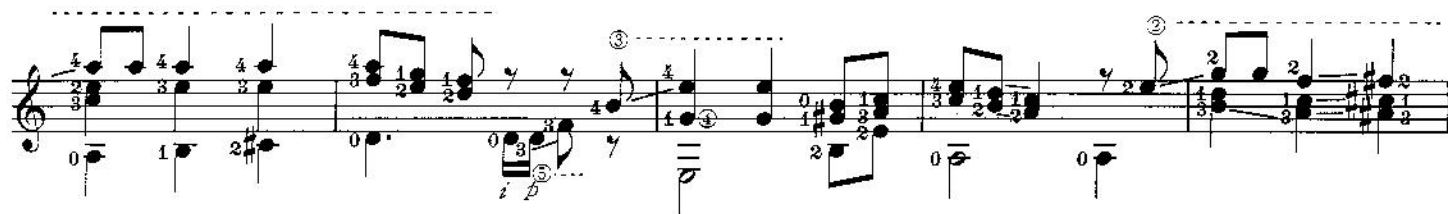
南アメリカのハーモニー

Agustin Barrios Mangoré

Allegro

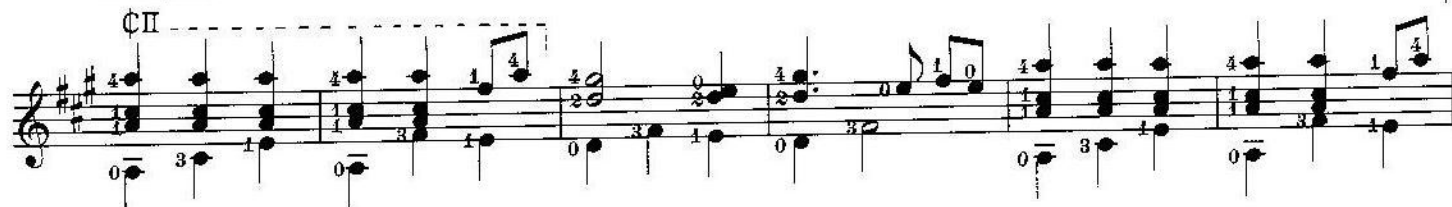
dim. poco a poco

Lento, espressivo

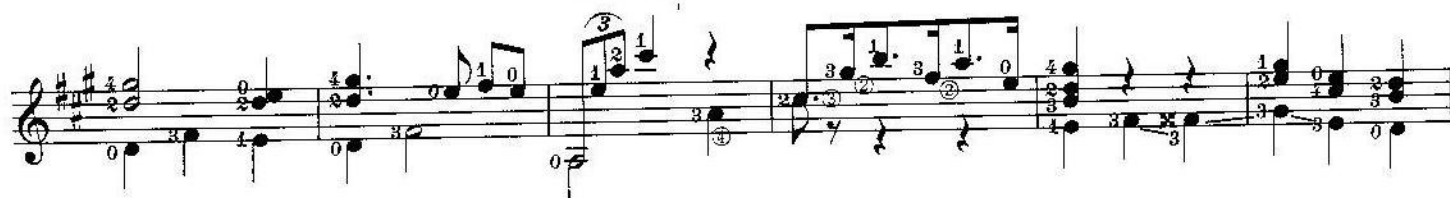


Allegro

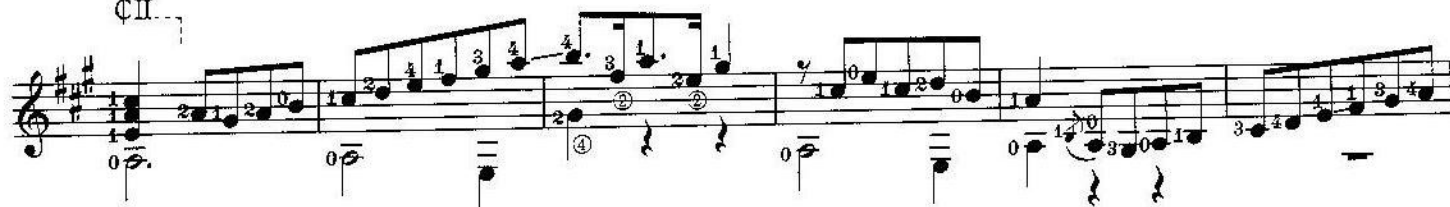
CII



CIX

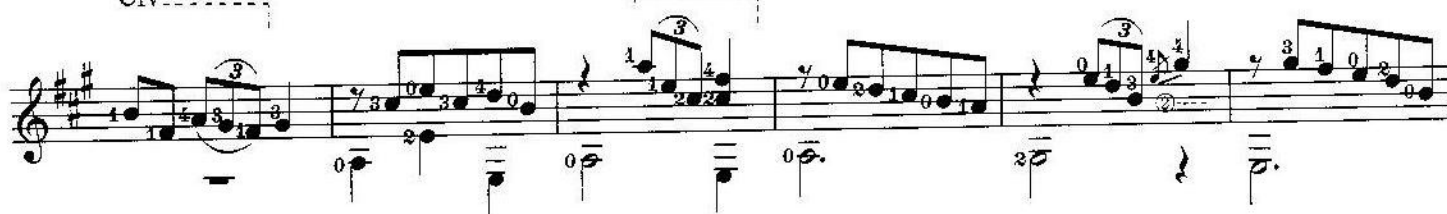


CII

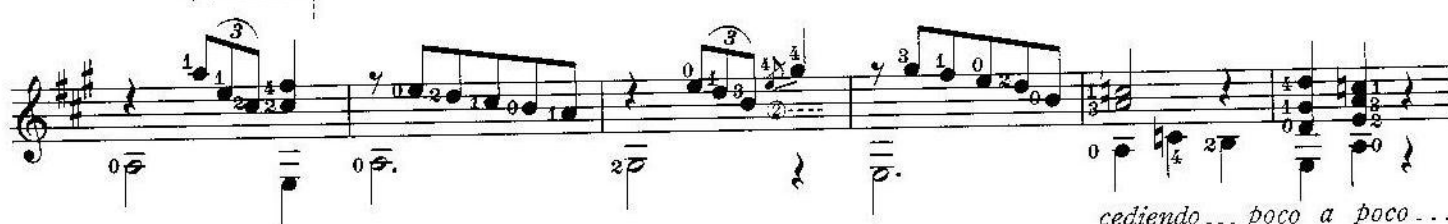


CIV

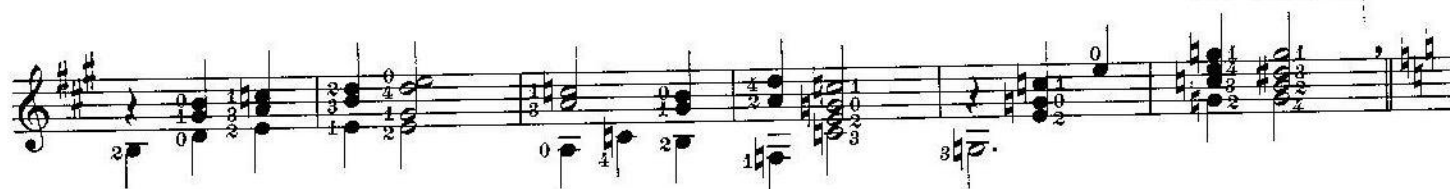
CV



CV

*cediendo... poco a poco...*

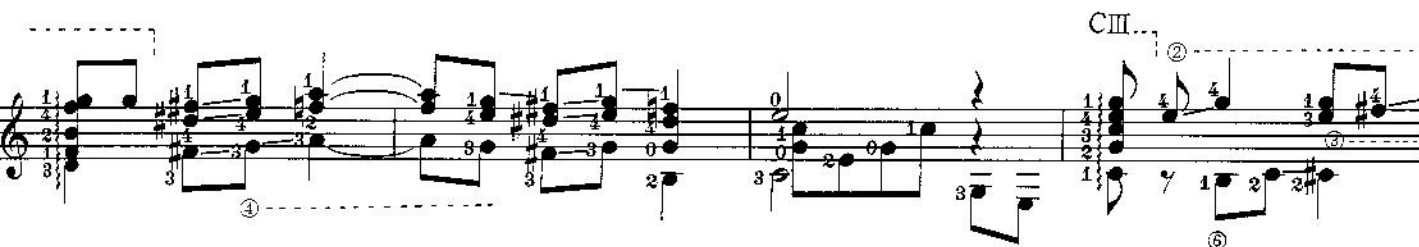
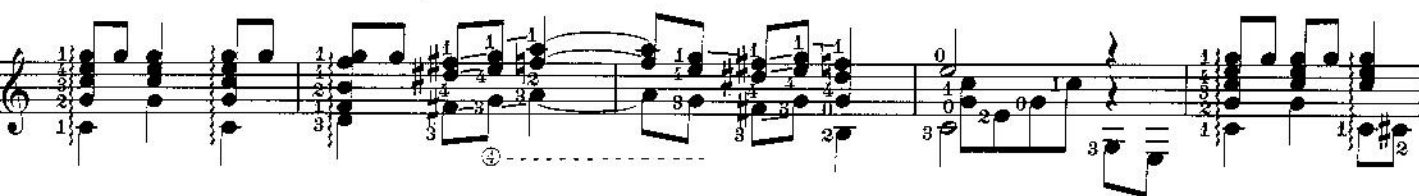
CIII

*rit.*

Lento

CIII

CIII



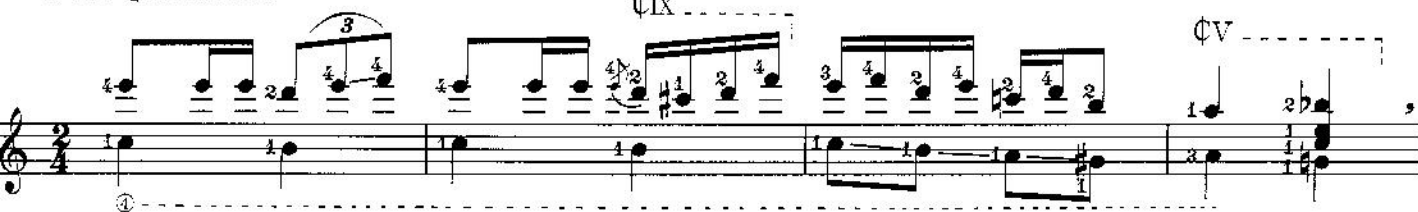
Moderato e ritmico



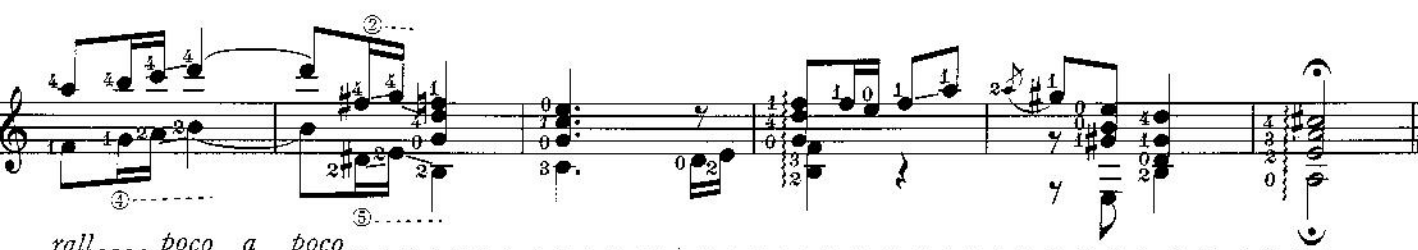
Poco più mosso

CIX

CV



rit.



rall. poco a poco

Córdoba
(from "Suite Andia")

Revisión de:
Jesús Benites R.

6^a en RE

コルドバ
(アンデス組曲より)

Agustin Barrios Mangoré

Moderato

CV- *p i m a* ΦVI ΦV- CV- *p i m a* ΦVI ΦV-

ar.7 ar.7 ar.12 ar.7 ar.12 ar.7 ar.7 ar.12 ar.7 ar.12

ΦIII- CH-

CV ΦIII- 1.

2. CI- ten. ten.

CV- *p i m a* ΦVI ΦV- CV- *p i m a* ΦVI ΦV-

ar.7 ar.7 ar.12 ar.7 ar.12 ar.7 ar.7 ar.12 ar.7 ar.12

ΦIII- CH-

dim.

Estudio en Sol menor

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練習曲 小短調

6^a en RE

Andante espressivo

Agustin Barrios Mangoré

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The musical score is written on a single treble clef staff. It includes various musical notations such as notes, rests, fingerings (e.g., 1, 2, 3, 4, 5, 0, 1, 2, 3, 4, 5), dynamics (e.g., *p*, *a*, *i*, *m*), and articulations (e.g., accents, slurs). The score is organized into sections marked with Roman numerals and letters:

- Section 1:** Starts with a key signature of one flat. Includes markings *a i m*, *a i m*, *a m i*, and *i a*. Dynamics include *p*.
- Section 2:** Marked **ΦΠ** and **СIII**. Includes markings *i a*, *i a*, *i a*, and *i a*. Dynamics include *p*.
- Section 3:** Marked **CI** and **СIII**. Includes markings *i m*, *i a*, *i m*, *a m*, *i m*, and *i m*. Dynamics include *p*.
- Section 4:** Marked **ΦVII**, **CVIII**, and **ΦV**. Includes markings *i m*, *a m i*, *i m*, *i m*, *i m*, and *i m*. Dynamics include *p*.
- Section 5:** Marked **ΦVI** and **СIII**. Includes markings *i m*, *i m*, *i m*, *i m*, *i m*, and *i m*. Dynamics include *p*.
- Section 6:** Marked **ΦX** and **CV**. Includes markings *a*, *i m*, *a*, *i m*, *a*, and *i m*. Dynamics include *p*.
- Section 7:** Includes markings *a*, *i m*, *a*, *i m*, *a*, and *i m*. Dynamics include *p*.

The piece concludes with a *rall* marking and the instruction *D.C. al Fine*.

Maxixe

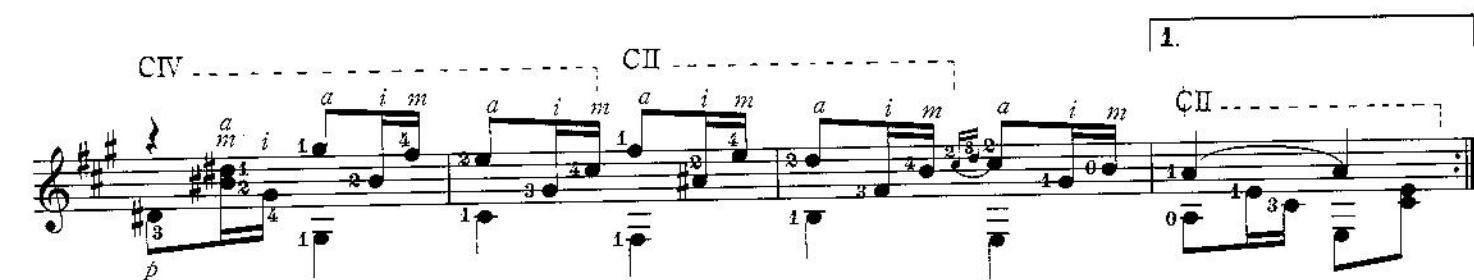
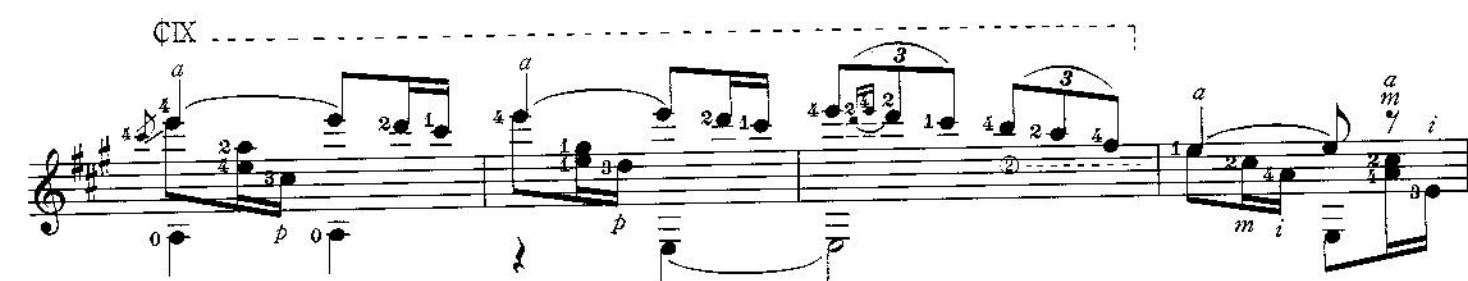
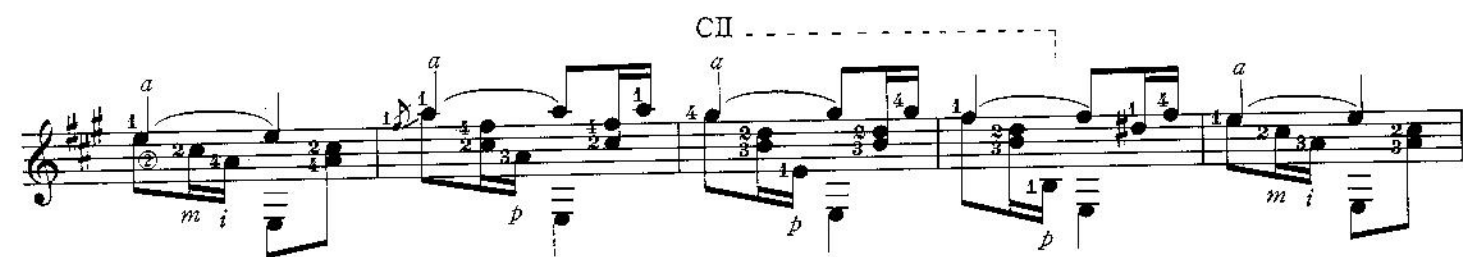
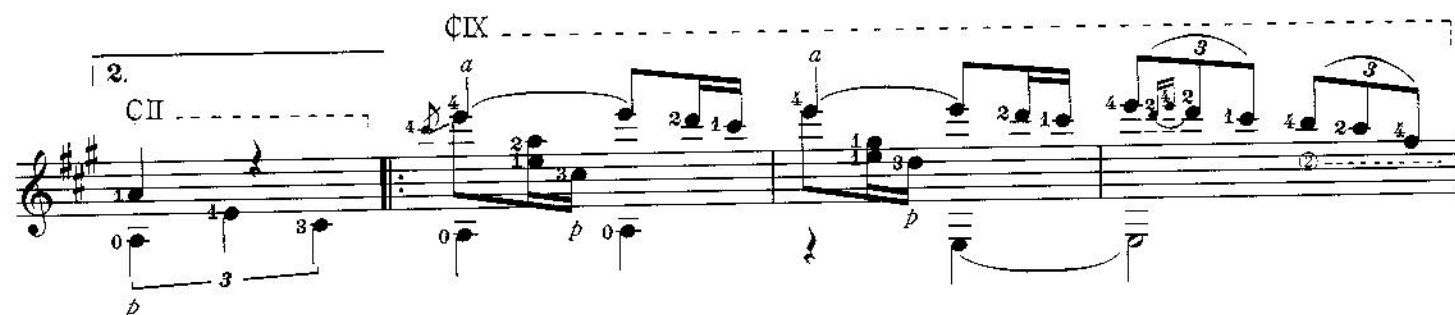
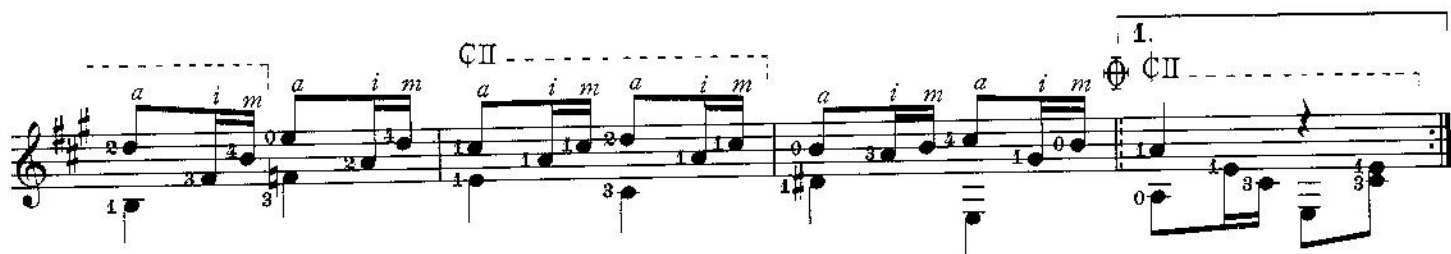
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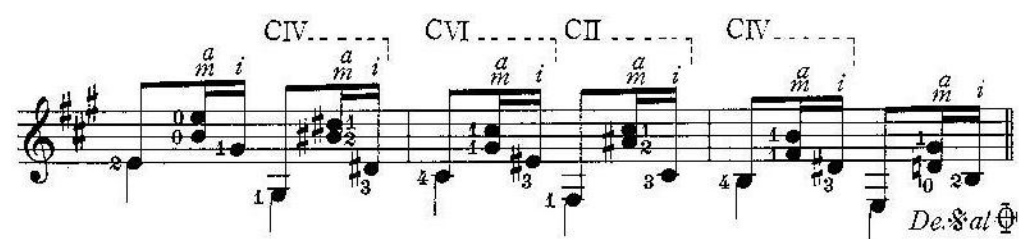
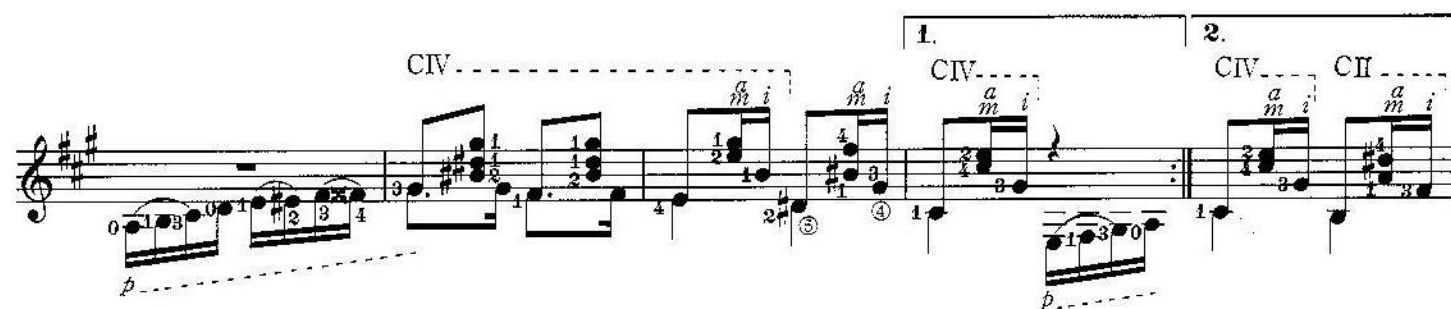
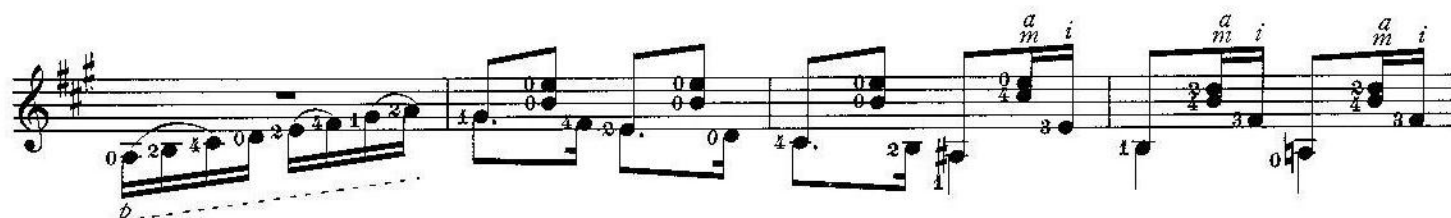
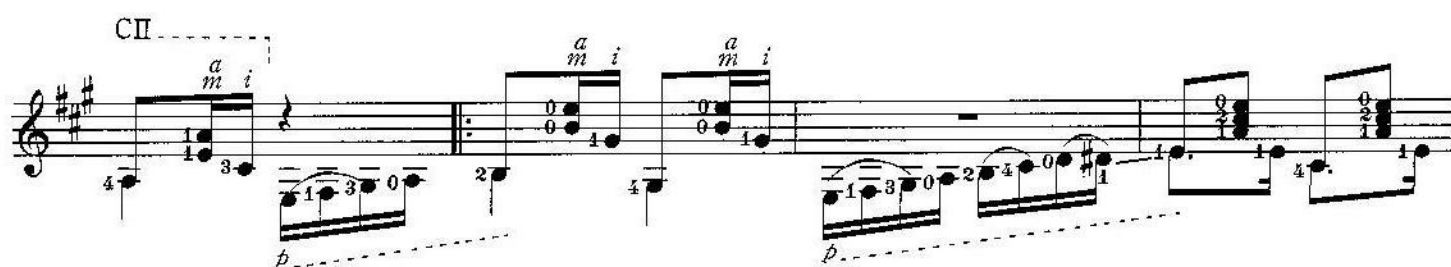
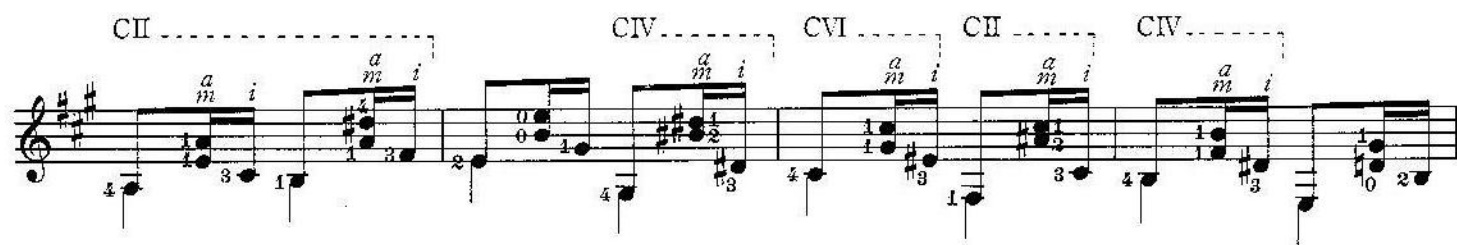
マヒーへ
(マヒーシャ, ガラニ舞曲)

Allegro

Agustir Barrios Mangoré

The image displays a page of musical notation for a guitar piece, featuring five staves of music. The notation is written in G major (one sharp) and 3/4 time. The piece is divided into sections labeled with Roman numerals: I, II, III, IV, and V. The notation includes various musical symbols such as treble clef, key signature, time signature, and dynamic markings (p, m, a). The notation includes many slurs, ties, and fingering numbers (1-4) indicating specific techniques and fingerings for the guitar.





De. Sal. ①

Vidalita

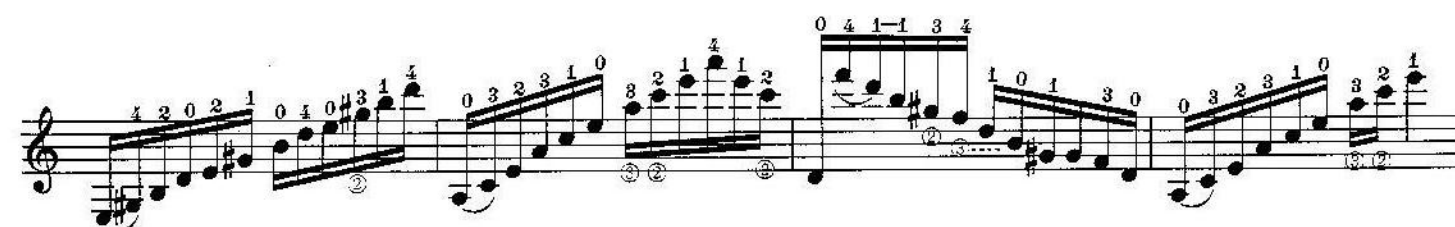
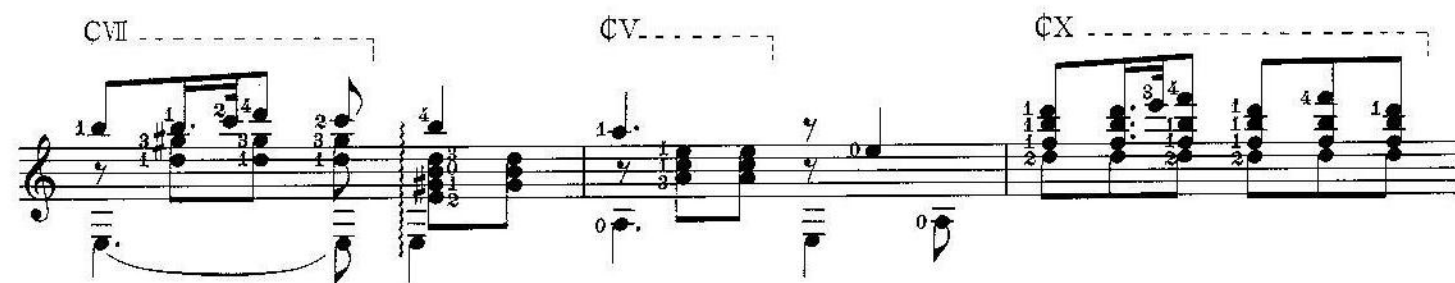
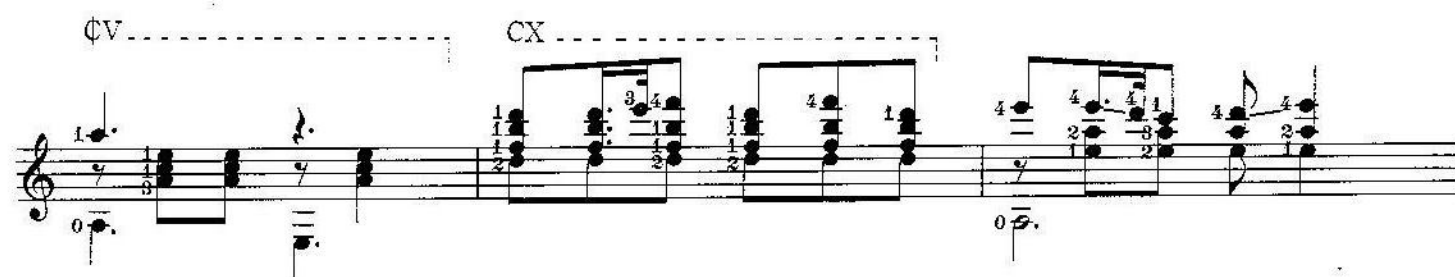
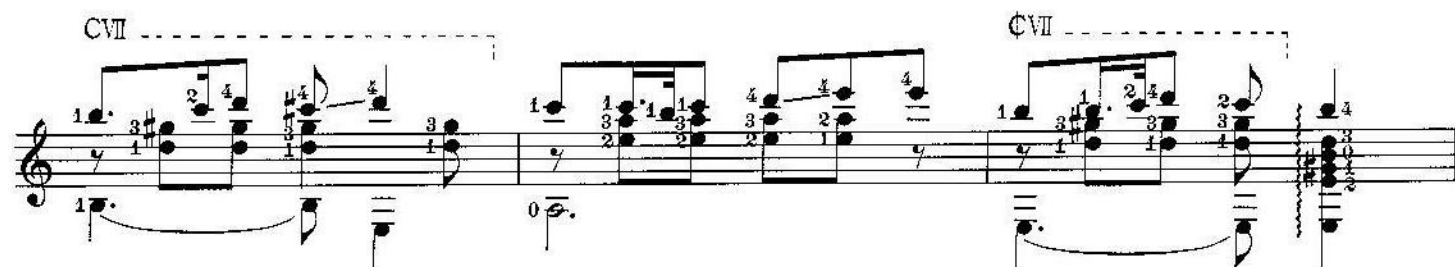
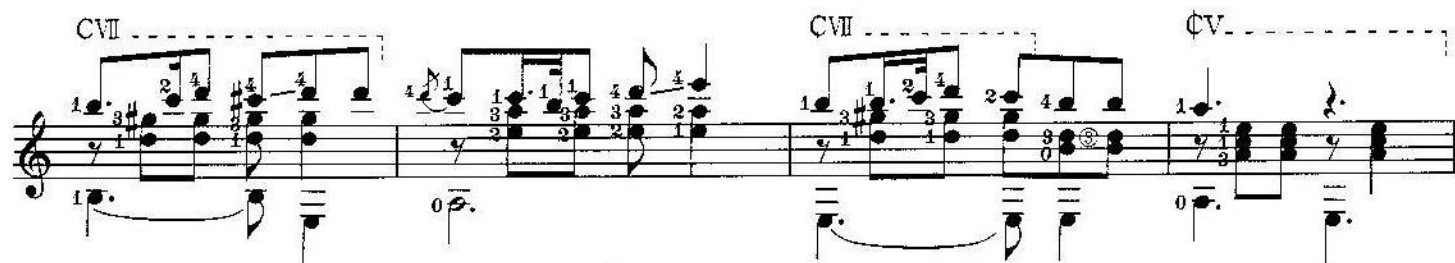
Revisión de:
Jesús Benites R.

ビダリータ

Lento

Agustín Barrios Mangoré

The musical score for 'Vidalita' is presented in five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 'Lento' tempo marking. The notation includes various musical symbols such as eighth notes, quarter notes, and slurs. Fingerings are indicated by numbers 1 through 4. Specific markings for guitar technique are used throughout, including 'ΦV', 'ΦX', and 'ΦVII'. The score is written in a single melodic line on a treble clef staff.



The musical score for 'The Bird Song' by J. S. Bach is presented on a grand staff with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The piece is marked 'Allegretto' and 'Cantabile'. The score includes various musical notations such as notes, rests, and fingerings. The treble staff begins with a treble clef and a key signature of one sharp. The bass staff begins with a bass clef and a key signature of one sharp. The piece is divided into measures by vertical bar lines. The notation includes eighth notes, sixteenth notes, and quarter notes. Fingerings are indicated by numbers 1 through 4. The piece concludes with a double bar line and a repeat sign.

A musical score for a piece titled "The Song of the Lark". The score is written on a single staff with a treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody is characterized by rapid, ascending and descending runs, often marked with slurs and fingerings. The piece begins with a treble clef and a key signature of one sharp. The first measure contains a quarter rest, followed by a series of eighth and sixteenth notes. The melody is marked with slurs and fingerings (1-1, 3, 4, 1, 4, 3, 1-1). The piece concludes with a double bar line and a final chord.

[illegible]

Don Perez Freire

Revisión de:
Jesús Benites R.

(Tango)

ドン・ペレス・フレイレ

Agustin Barrios Mangoré

CVII

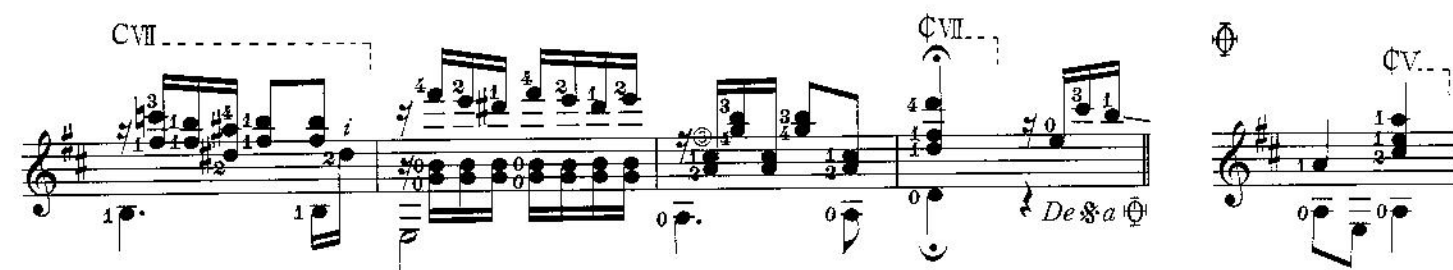
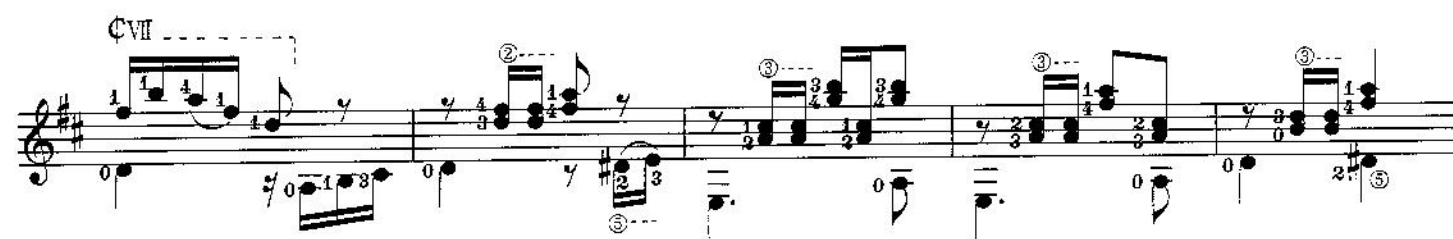
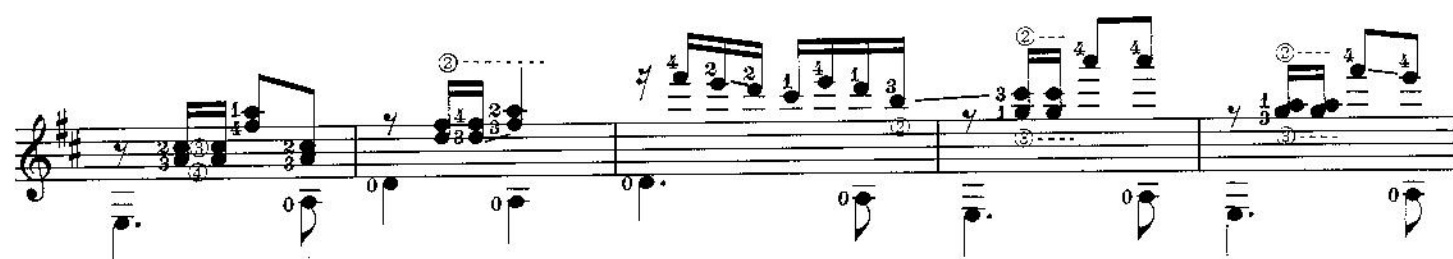
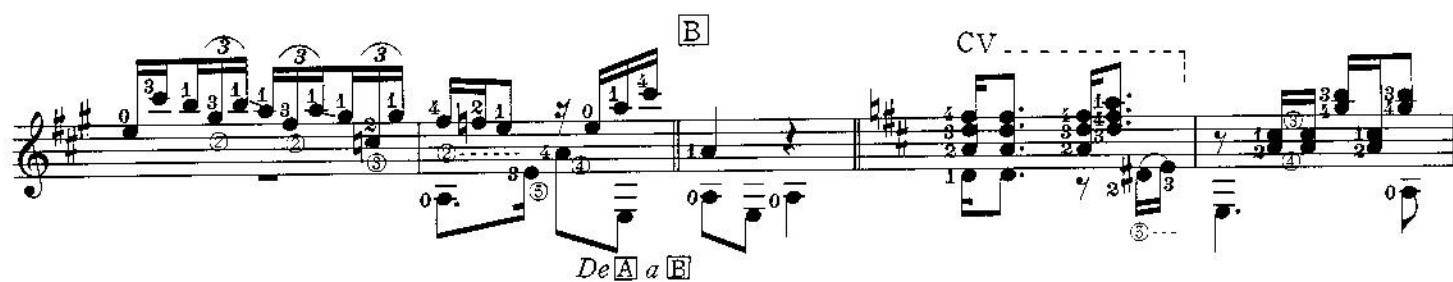
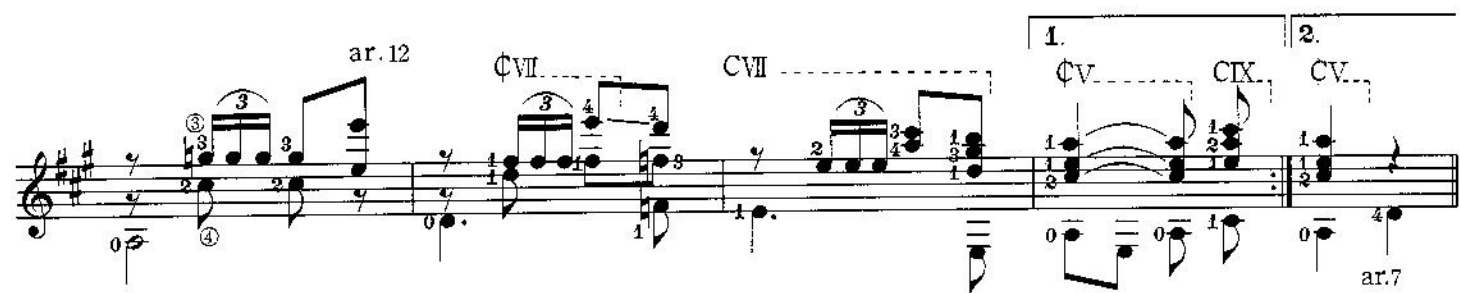
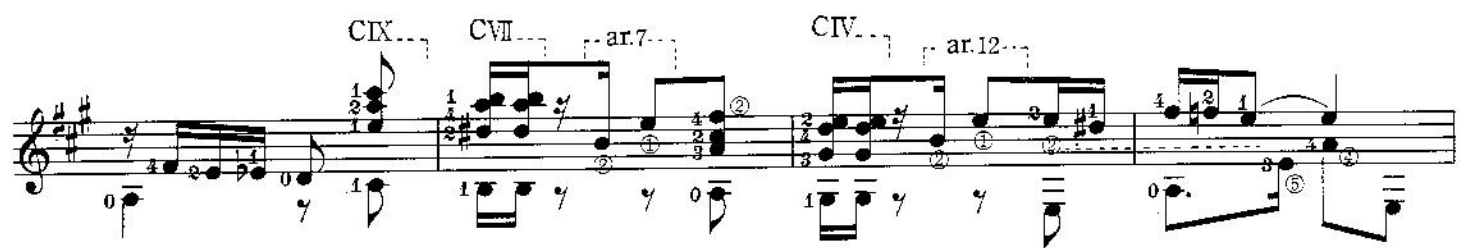
CV

CII

CIX CVII B

2. CIX CVII ar.7 CIV ar.12 p

CIX CVII CII



Agustin Barrios Mangoré

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CVI CII

CVI CVII CVI

rit. a tempo

CVI CVII CIV CVI CV CVI

rall

CVII CVII CX CIV CV

a tempo

CIV CVII

rit.

CV CIV CV CXII CVI CV

a tempo

CIV CVI CV

accel.

CVI CV

dim. rit. a tempo

CVI CV

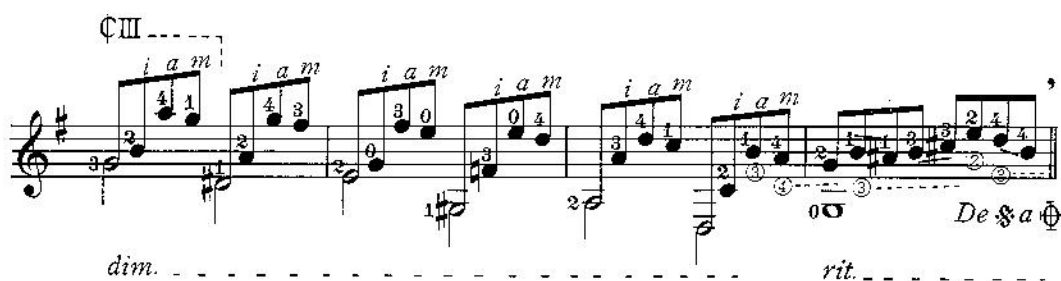
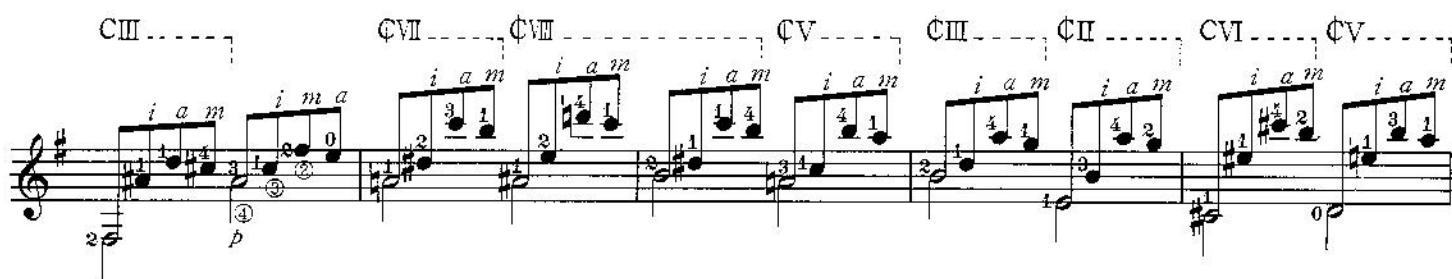
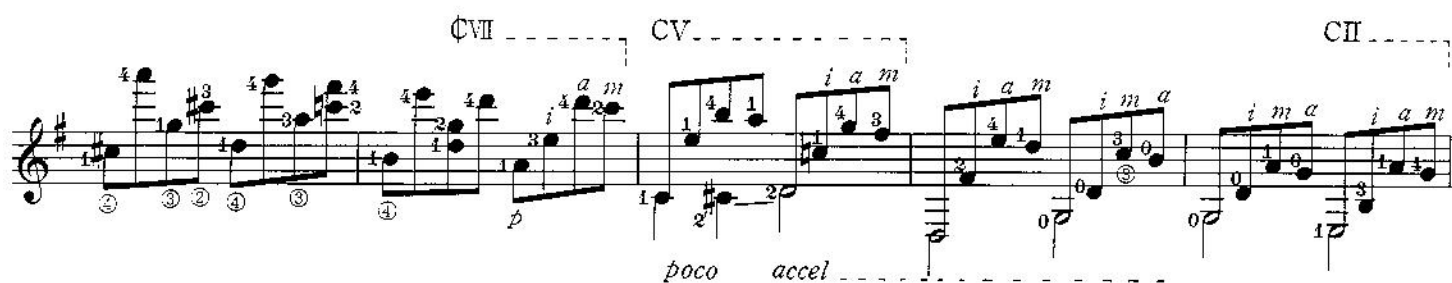
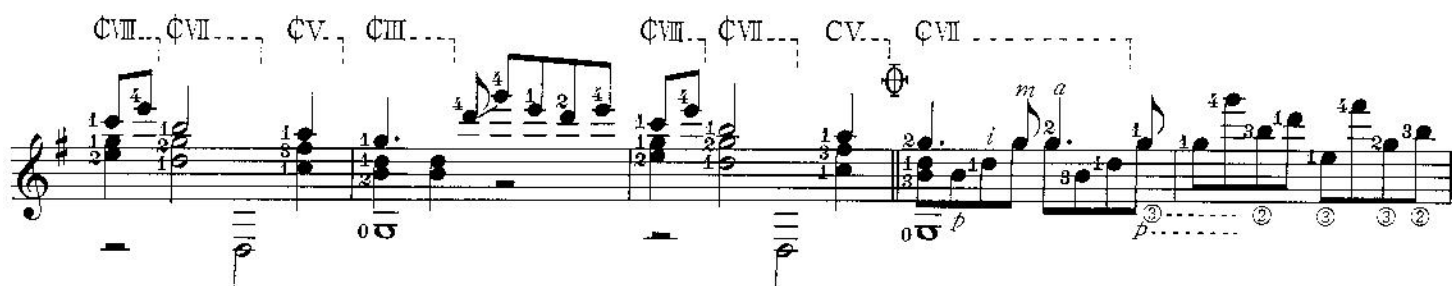
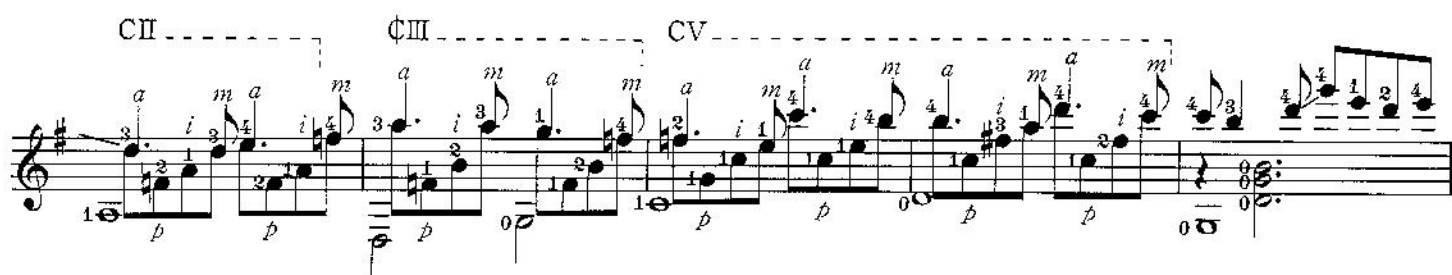
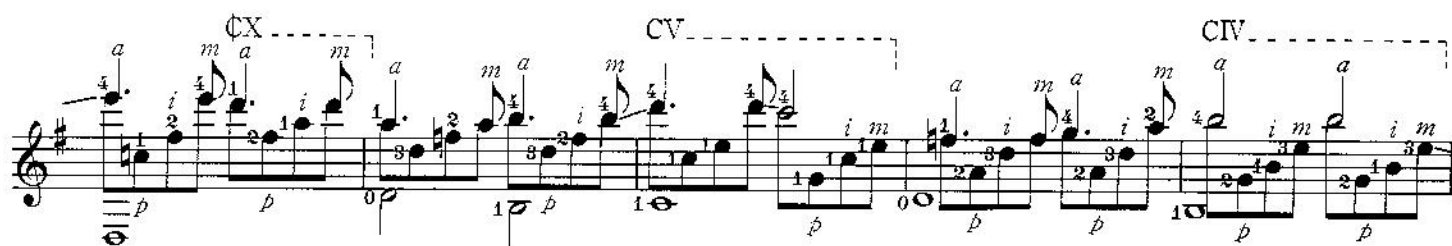
dim. rit. a tempo

CVI CV

dim. poco a poco

CVI CV

rit. a tempo



¡ Ay, Ay, Ay! ...

Transcribed of Record tape of
Barrios Mangoré by:
Jesús Benites R.

アイ・アイ・アイ

de: Osman Perez Freyre
Arreglo: Agustin Barrios Mangoré

Aire de Vidalita

ΦII

ar.12

ar.12

ar.8va

ΦV

ar.12

1.

ΦII

2.

ΦII

ΦVII

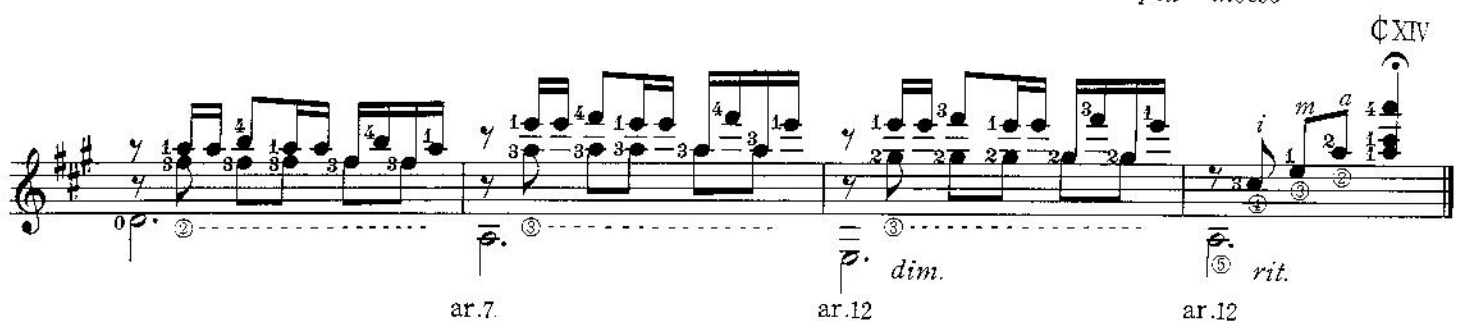
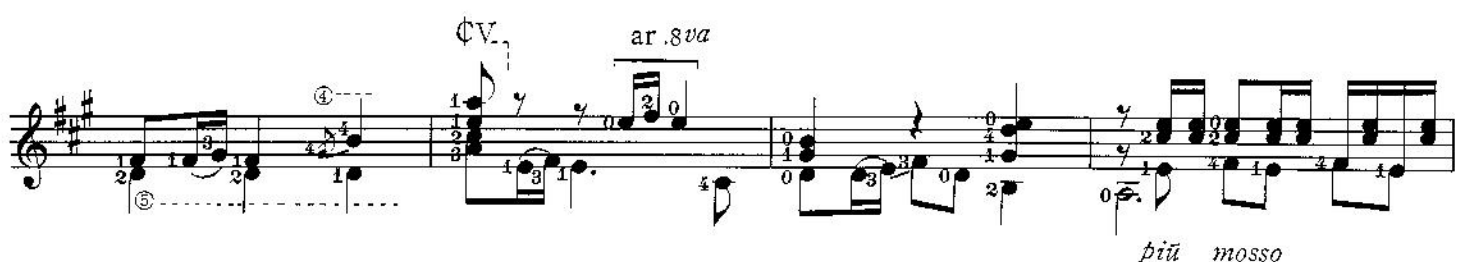
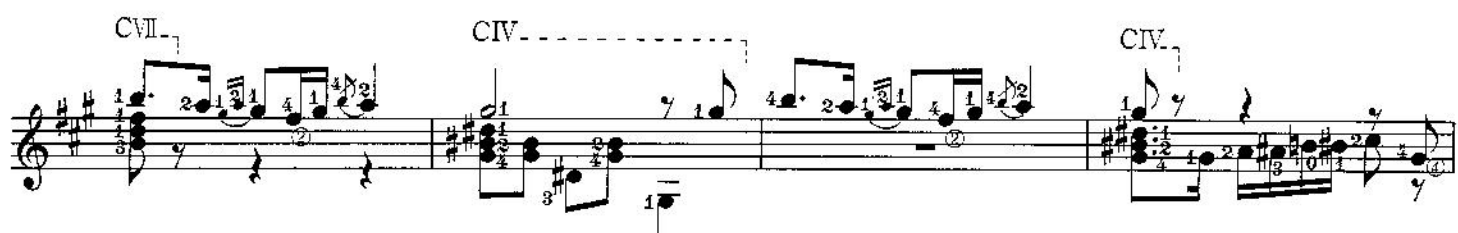
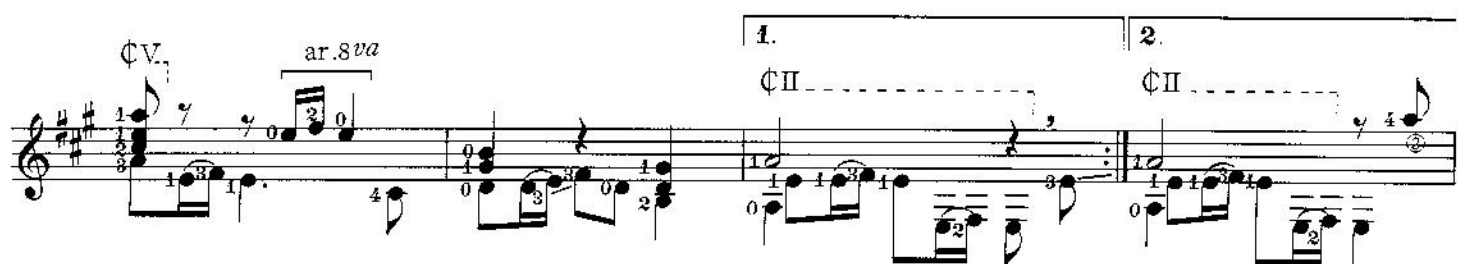
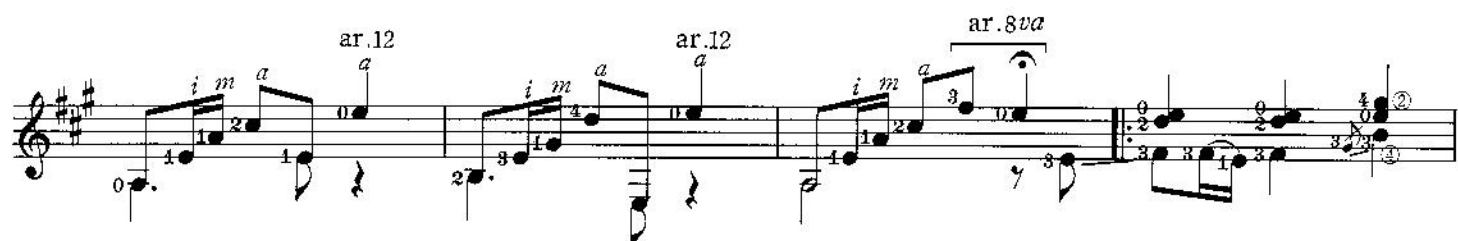
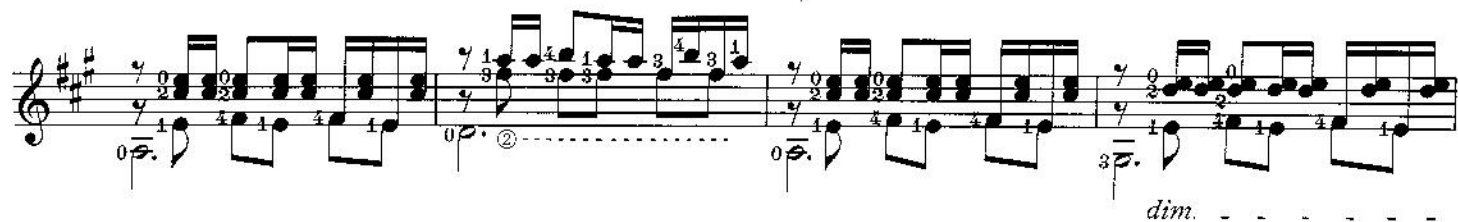
CIV

CV

CIV

ΦV

ar.12



Minueto en Sol

Revisión de:
Jesús Benites R.

メヌエツト ト長調

L. van Beethoven-
Agustin Barrios Mangoré

6^a en RE[illegible]

CV. CIV. CV.

ar12

CV.

ar7

CIII. CV. CII.

CII.

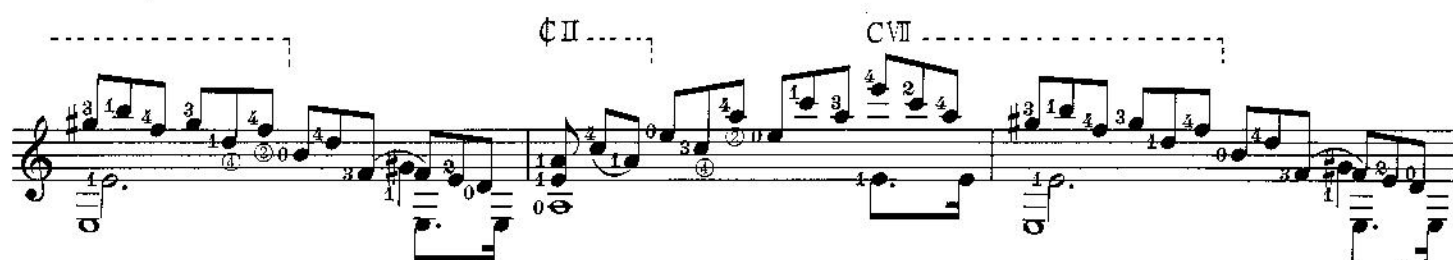
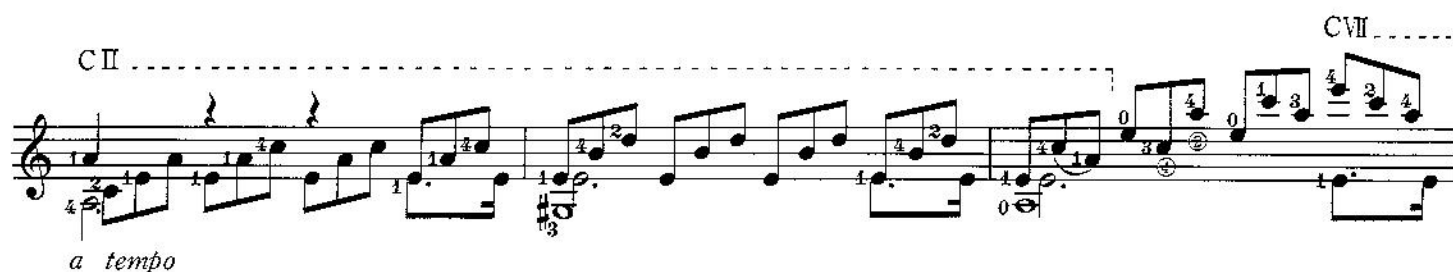
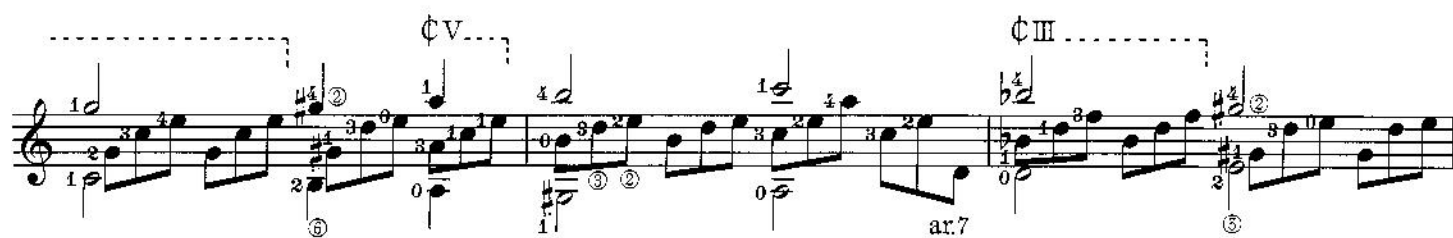
ar12

ar12 ar12 ar12

CV. CII. CV.

ar12 ar12

CVI. CIII.



Preludio Nº 20

Revisión de:
Jesús Benítez R.

プレリユード 第20番

Largo

Fryderyk Chopin-
Agustin Barrios Mangoré

Agustin Barrios Mangoré

C VII... C VII... C VII... C V... C VII... C III... C II... C VII... C IX... C VII...

C XII... C IX... C VII... C IX... C V... C IV... C V... C VII...

C III... C II... C I... C II...

ar.12

C I... C II... ar.12

ar.12

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